

The Musical World.

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SATURDAY, MAY 8, 1875.

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HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

Second Appearance of Madme Christine Nilsson.
THIS EVENING (SATURDAY), May 8th, will be performed (for the first time this season) VERDI's Opera, "IL TROVATORE" Manrico, Signor Campanini; Il Conte di Luna, Signor Galassi; Ferrando, Signor Costa; Ruiz, Signor Rinadini; Un Zingaro, Signor Casaboni; Azucena, Madme Trebelli-Bettini; Inez, Mdlle Bauermeister; and Leonora, Madme Christine Nilsson. Director of the Music and Conductor—Sir Michael Costa.

Third Appearance of Madame Christine Nilsson.

Extra Night.—"Il Talismano."

On MONDAY evening next, May 10, will be performed (for the second time this season) BALFE's Grand Opera, "IL TALISMANO." Sir Kenneth, Signor Campanini; Richard Coeur de Lion, Signor Galassi; Nectabaneus, Signor Catalani; Il Re di Francia, Signor Costa; Il Duca d'Austria, Signor Casaboni; Il Barone de Vaux, Signor Rinadini; L'Emiro, Signor Grazzi; Queen Berengaria, Mdlle Risarelli; and Edith Plantagenet, Madame Christine Nilsson (her third appearance this season).

Mdlle Tietjens.

On TUESDAY evening next, May 11, will be performed, for the second time this season, "LES HUGUENOTS."

On THURSDAY next, May 13, Subscription Night (being the third of the six Subscription Thursdays announced in the prospectus). Fourth appearance of Madame Christine Nilsson.

Fifth Appearance of Mdlle Elena Varesi.

On SATURDAY, May 15, will be presented, for the first time this season, BELLINI's Opera, "LA SONNAMBULA." Amina, Mdlle Elena Varesi (her fifth appearance this season).

Doors open at Eight o'clock. Commence at Half-past Eight. Amphitheatre stalls, 7s. and 5s.; amphitheatre, 2s. Box-office open daily from Ten till Five, under the direction of Mr Bailey.

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PHILHARMONIC SOCIETY. Conductor—Mr W. G. CUSINS. **FOURTH CONCERT**, at ST JAMES'S HALL, on MONDAY, May 10th, at Eight o'clock. Symphony in D, No. 43, Käthel (Mozart); Aria, "Cangio d'aspetto" (Handel); Mdlle Enriques; Chorus, "Gipsy Life" (Schumann); Scena (Robin Hood) (G. A. Macfarren)—Mdlle Blanche Cole; Concerto for piano concerto in E flat (Liszt)—Signor Lodovico Breitner (his first appearance in England); Choral Symphony, No. 9, composed expressly for the Philharmonic Society (Beethoven)—principal parts by Mdlle Blanche Cole, Mdlle Enriques, Mr Henry Guy, and Mr Wadmore. Stalls, sofa or balcony, 10s. 6d.; balcony, reserved, 7s.; unreserved, 5s.; admission, 2s. 6d. Stanley Lucas, Weber & Co., 84, New Bond Street, W.; usual Agents; and Austin's Ticket Office, St James's Hall.

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- " 5. Thy Kinswoman Edith (Concerted Morceau).
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(Part Song—Soprano, Tenor, Alto, and Bass.)

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ROYAL ITALIAN OPERA, COVENT GARDEN.

THIS EVENING (SATURDAY), May 8th, will be produced RICHARD WAGNER's celebrated Romantic Opera, entitled "LOHENGRIN." Elsa di Brabante, Mdlle Albani; Otrudra, Mdlle D'Anger; Federico di Telramondo, M. Marel; L'Araldo, Signor Capponi; Enrico l'Uccellatore, Herr Siedemann; 4 Cavalieri: Signor Rosdi, Manfredi, Fallar, Ragner; 8 Paggi: Mdlles Parry, Pochini, Estelle, Portalsupi, Ferrari, Vianello, Abraham, Martini; and Leoncina, Signor Nicolini (his first appearance this season). Conductor—Signor Vianesi.

On MONDAY next, May 10 (in lieu of the subscription for Tuesday, July 27), second performance of RICHARD WAGNER'S Romantic Opera, "LOHENGRIN."

On TUESDAY next, May 11, MEYERBEER'S Opera, "DINORAH." Dinorah, Madame Adelina Patti (her first appearance this season); Una Caprai, Mdlle Cottino; Un Caprario, Mdlle Scalchi; Corentino, Signor Marin; Un Cacciatore, Signor Capponi; Un Mietitore, Signor Sabater; and Hoel, Signor Graziani.

On THURSDAY next, May 13, BOSSINI'S Opera, "IL BARBIERE DI SIVIGLIA." Rosina, Madame Adelina Patti; Bertha, Mdlle Pochini; Figaro, Signor Cotogni; Bartolo, Signor Ciampi; Basilio, Signor Bagaglioni; and Almaviva, Signor Plaza.

On FRIDAY next, May 14, "GUGLIELMO TELL." Mathilde, Mdlle Bianchi; Edulidge, Mdlle Ghiotti; Guglielmo Tell, M. Marel; Walter, Signor Bagaglioni; Gessler, Signor Tagliafico; Un Pescatore, Signor Sabater; and Arnaldo, Signor Marin.

The Box Office, under the portico of the Theatre, is open from Ten to Five. Pit tickets, 7s.; amphitheatre stalls, 10s. 6d. and 5s.; amphitheatre, 2s. 6d.

ST GEORGE'S HALL.

MDLE IDA HENRY begs to announce that her EVENING CONCERT will take place, on May 8th, at ST GEORGE'S HALL. Vocalists—Mdlle Leveri and Mr Cummings. Violin—Herr L. Ries. Violoncello—Herr Daubert. Piano—Mdlle Ida Henry. Conductor—Mr THOULESS. Tickets, 10s. 6d. and 5s.; of Captain Lucas, Weber & Co., 84, New Bond Street; and of Mdlle Ida Henry, 19, Elm Road.

SACRED HARMONIC SOCIETY, EXETER HALL. Conductor—Sir MICHAEL COSTA. Special Extra Performances of "ST PAUL" and "ISRAEL IN EGYPT," on FRIDAYS, May 14 and 21, at 7.30. Principal Vocalists—Madame Sherrington, Miss Edith Wynne, Mrs Suter, and Madame Patey; Messrs Edward Lloyd, Hilton, Chaplin Henry, and Santley. Organist—Mr Willing. Tickets, 3s. 6s., and 10s. 6d., now ready. Note.—A larger space than usual for 3s. and 5s. tickets will be available for these occasions, but early application is essential to secure them.

MISS STEELE'S EVENING CONCERT, at ST JAMES'S HALL, on THURSDAY, May 13, at Eight o'clock. Vocalists—Mesdames Corani, Severn, and Steele; Mr Ed. Lloyd and Mr Santley. Mr Corney Grin (by kind permission of Mrs German Reed) will give one of his celebrated Musical Sketches. The Vocal Concerto—Grand Pianoforte—Mr Walter Baeché. Violoncello—M. Paque. Conductors—Herr WM. Ganz and Mr GEO. FORBES. Sofa stalls, 10s. 6d.; reserved seats, 5s.; balcony, 3s.; admission, One Shilling; to be had of all the usual Agents; and of Miss STEELE, 10, Regent's Park Terrace, Gloucester Gate, N.W.

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MADAME MARIE ANGELO will give a PIANOFORTE RECITAL (under distinguished patronage), at ST JAMES'S HALL, on WEDNESDAY Afternoon next, May 12th, commencing at Three o'clock precisely. Vocalists—Miss Edith Wynne and Mr Santley. Accompanist—Mr Alfred Gilbert. Stalls, reserved, Half-a-Guinea; balcony, 3s.; admission, One Shilling. Tickets and Programmes may be obtained at the usual Ticket Agents; Messrs Chappell's, 50, New Bond Street; and at Austin's Ticket Office, St James's Hall, W.

MR TRELAWNY COBHAM'S MATINÉE MUSICALE, MONDAY, May 10th, at 27, Harley Street. Artists—Mesdames Enequist, Bunsen, Purdy, and José Sherrington; Signor Trelawny Cobham, Federici, and Caravoglio. Instrumental—Signori Mattel, Romano, and Pinsuti, Mdle Castellan, and Herr Ganz.

MISS FLORENCE MAY'S PIANOFORTE RECITAL, at WILLIS'S ROOMS, St James's, on SATURDAY Afternoon, May 8th, at Three o'clock (under the patronage of H.R.H. the Duke of Cambridge). Pianoforte—Miss Florence May. Violin—Signor Papini. Vocalist—Mdle Sophie Löwe. Accompanist—Mr Zerbini. Stalls (reserved), 5s.; unreserved, 3s.; may be obtained at Messrs Stanley Lucas, Weber & Co., 84, New Bond Street; and of Messrs Chappell, 50, New Bond Street.

VERDI'S REQUIEM.—ROYAL ALBERT HALL, SATURDAY Afternoon, May 15, and WEDNESDAY Evening, May 19. Conductor—Signor VERDI. The Solo by Madame Stoltz, Mdle Waldmann, Signor Mosini, and Signor Medini. Royal Albert Hall Choral Society. Tickets, amphitheatre stalls, 2s.; arena stalls, 10s. 6d.; balcony, 5s.; admission, 2s. 6d., for which immediate application should be made to NOVELLO'S, 1, Berners Street, and 35, Pall Mall; and at the Royal Albert Hall.

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MISS JESSIE JONES (Student and Silver Medallist of the Royal Academy of Music) will sing RANDEGGER'S Grand Scena, "MEDEA," at the Concert of the British Orchestral Society, on Wednesday Evening, May 19.

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MUSIC PAST AND PRESENT IN IRELAND.

No. I.

So much has been thought and expressed of late, both in the public journals and in private circles, upon the unsatisfactory state of musical art in this city, that we are induced to open our columns to a short series of articles upon the subject. As the inquiry would be incomplete without a retrospective glance at the state of music in this country when it was pre-eminently the land of song, it is necessary to preface the future articles with an introduction, taking in, as far as space will permit, the early past of the art, when it may be said Ireland became the instructor of other nations in music. It appears to be indisputable that, when the Continent of Europe was in a state of barbarity, learning and the elegant arts were cultivated in this country. It was the office of the bards not only to render in song deeds of valour and of love, but to become the historians of the period in verse. In these records any deviation from truth was a punishable offence. Ollamh Fodhla, who was really a sage, as well as a king, and who reigned 200 years before the Christian era, was surrounded by bards in his conventions at Tara. Their doings were versified and inserted in the Psalter of Tara. Bishop Nicholson says these poems are "the chief pillars upon which our history is founded;" and Dean Swift writing to the Earl of Oxford on this subject observes that "there was more care taken by our ancestors to preserve the memory of times and persons than we find in this age of learning and politeness, as we are pleased to call it." Ossian, who lived in the third century, was the chief of the bards, and some idea may be formed of the cultivation of music at that period, when it is stated by historians that there was a band of singers attached to each battalion of the Finian troops. Mr Holmes observes that "Ireland was famous for the cultivation of the kindred arts of poetry and music; and we find the names of several bards and musicians who flourished before the Christian era in the chronicles of the country." It is curious to learn that, after the peaceful conversion of the Irish to Christianity by St Patrick, A.D. 462, the bards still continued their important offices, now tuning their harps to the praises of the Most High, instead of, as heretofore, to false deities. Dr Blair says:—"So strong was the attachment of the Celtic nations to their poetry and bards, that amidst all the changes of their government and manners, even long after the Druids were extinct, and the national religion altered, the bards continued to flourish as an order of men highly respected in the State and supported by a public establishment. We find them, according to the testimonies of Strabo and Diodorus, before the age of Augustus Cesar; and we find them remaining under the same name, and exercising the same functions as of old in Ireland, and in the north of Scotland, almost down to our own times." In the seventh century choral psalmody and antiphonal singing was to be heard in the monastery of Bangor, county Down; and it is said to have derived its name from the "sweet choir" which belonged to it. The learned Gerbert asserts that Germany had her ecclesiastical music from this monastery. From the eighth to the tenth century literature and the fine arts progressed almost to perfection, and Ireland was the first seat of learning in Europe. Upon this Dr Johnson, writing to the historian, Dr O'Connor, says, that "Dr Leland begins his history too late. The ages which deserve an exact inquiry are those times (for such times there were) when Ireland was the school of the West, the quiet habitation of sanctity and literature." But, alas! the progress of the arts was checked by the invasion of the Danes. These barbarians gloried in the destruction of literature and music, and their professors. However, after the defeat of the Northmen, art was resuscitated and shone brightly again under the fostering care of Brian Boru. It was during this monarch's reign that the fair maiden walked unmolested through the land, whom Moore has celebrated in the beautiful song, "Rich and rare were the gems she wore." Brian himself cultivated music, and his harp is still preserved in the Museum of Trinity College. The harp was used in Ireland long before the instrument was known to the other nations of Europe. Dante mentions the instrument as being brought from Ireland to Italy. There cannot be a better testimony to the cultivation of music in this country during the mediæval period than that of O'Hallaran, who says that, "in every house, there was one or two

harps free to all travellers, who were the more caressed the more they excelled in music." Now, the people of Ireland must have been in a much higher state of civilization at that time than they are at present. Then were those thrilling airs composed whose melodious sweetness of expression still enchains the hearts of the hearers of all classes, as if by some magic spell. Those melodies which Moore has wedded to his immortal verses, and which will be handed down to future generations linked to the inspirations of the illustrious bard; aye, and they will continue to fascinate and enchant so long as a love for pure melody—which is in reality music—exists. Though this music still charms the dwellers in the land, it does not seem to inspire them with its rays. Where are our native composers? Balfe and Wallace, both gifted children of song, left the land of their birth and became famous. They have passed away. Where are their successors? More of this anon. But now to return. The people must have been at the period spoken of much more refined than at the present. Dr Sherlock's observations will go far to prove the truth of this. He says—"If a man naturally rough becomes softened for the time by music—if those times are continually renewed, habit will take the place of nature, and that man's character will, to a certain degree, change." If this be true—and we think it is—the deterioration of the people, both morally and physically, may be found in their ceasing to cultivate the divine art. Many other instruments besides the harp were known and used by the ancient Irish, but our space will not permit us to dwell upon them. In the eleventh and twelfth centuries anarchy began to show its head in the country. There was no foreign foe, and the cheftains became impatient of subordination, and were inclined to revolt against their rulers. Happily the Crusades gave the chivalrous and unruly a vent for their ardour. Many Irish princes and their followers enrolled themselves under the banner of Goffredo. Tasso alludes to them in his "Jerusalem Delivered." Fuller, writing of those expeditions, speaks in the warmest terms of the music in Ireland. "Yea," says the old historian, "we may well think all the concert in Christendom in this warre could have made no musick if the Irish harp had been wanting." Walker, in his memoirs of the Irish bard, states that when Geraldus Cambrensis visited Ireland in the retinue of Henry II. he was enchanted with the instrumental music, and pronounced it superior to any he had heard in other lands. The following is translated from the original Latin of Giraldus:—"The attention of this people to musical instruments I find worthy of commendation, in which their skill is, beyond comparison, superior to any nation I have seen; for in these the modulation is not slow and solemn, as of the instruments of Britain, to which we are accustomed, but the sounds are rapid and precipitate, yet at the same time sweet and pleasing. It is wonderful how, in such rapidity of fingers, the musical proportions are preserved, and, by their art, faultless throughout in the midst of their complicated modulations and most intricate arrangements of notes, by a rapidity so sweet, a regularity so irregular, a concord so discordant, the melody is rendered harmonious and perfect, whether the chords of the *diatessaron* or *diapente* are struck together; yet they always begin in a soft mood, and end in the same, that all may be perfected in the sweetness of delicious sound. They enter on and again leave their modulations with so much subtlety, and the tinglings of the small strings sport with so much freedom under the deep notes of the bass, delight with so much delicacy and soothe so softly, that the excellence of their art seems to lie in concealing it." It would appear from this that instrumental music was cultivated in Ireland, and that there must have been a musical system of notation, time, and counterpoint practised by the Irish harpists long before the art was developed on the Continent. Dr Burney says—"The Irish had long been in possession of musical characters, and of a slight knowledge of counterpoint. Hence we may infer that the gamut and time-table where known here before they were constructed by Guido Arete and Franco of Cologne. All historians agree that the Welsh had their music from Ireland, and that at the first Eistedfodd given by Griffith ap Conan, Prince of North Wales, A.D. 1175, the Irish won the prizes." Dr Campbell asserts that the Scotch had their music likewise from Ireland, and goes on to say that there is "proof presumptive, the strongest the nature of the thing is capable of, that the British Scots

borrowed their music from the same quarter." Goldsmith quotes Geminiani, who said "there was no original music in these countries, except the Irish." The Anglo-Norman invaders during the middle ages caused the chieftains, in self-defence, to resort to arms. Yet, amid the continual din of war, music was not neglected, and the art was still cultivated by the people as a solace in their misery. According as the English succeeded in the conquest of the country, laws were enacted against the bards; but such was the love of music that more than a century after the reign of Elizabeth, who was their bitterest persecutor—at the period of the Revolution, in the lists that were made of the properties of the proscribed adherents of James the Second, almost all, even the Anglo-Norman families, had a harp among their effects. This was the sorrowful time of the bards. Their chiefs were in exile, their lands confiscated, and those who succeeded in possession had no sympathy for them. They were reduced by the penal enactments against them to seek the hospitality of the humbler classes, and to wander from door to door until they met a *cead mille failthe*, from the Irish peasant who always loved and still cherishes the children of song. Having now, in these prefatory observations, glanced at the history of music up to the decline of the bards, we shall here close with the name of Denis A. Hempsey, who lived to the almost miraculous age of 112 years. He was born in 1695, and died in 1807. He was the last of the bards. Hempsey, or Hempson as he was more generally designated, is highly spoken of by the musical antiquarian Bunting. The Rev. G. Sampson, the historian of Londonderry, in a letter to Lady Morgan, to be found in her novel, "The Wild Irish Girl," narrates many interesting anecdotes of Hempson. He lost his sight, when three years old, from smallpox. He travelled for ten years through Ireland and Scotland. When in his fiftieth year, during his second tour in the latter country, he was introduced to the Pretender, and played "The King shall enjoy his own again." He died with the harp in his hand. Having heard that Sir Harvey Bruce, his friend, had come to visit him, he was raised in the bed and grasped the instrument to give his benefactor welcome. After striking a few chords he fell back, and gave his last sigh. Thus ended the life of the last of the bards.

(To be continued.)

H. T.

SACRED HARMONIC SOCIETY.

The regular season of this society ended on Friday week with a performance of Sir Michael Costa's *Eli*—the first, and many think the better, of the two works of its class which have come from the pen of the Neapolitan musician. Concerning the oratorio itself we have nothing new to say. Its claims were long ago decided upon, and the position it holds is such as to warrant the Society in giving an occasional performance, apart from the fact that the implied compliment to its own conductor is a very natural and graceful thing. The work had a generally good rendering, band and chorus taking special pains; while the solos could hardly have been in better hands than those of Madame Sherrington, Madame Patey, Mr Vernon Rigby, Mr Lewis Thomas, and Mr Santley. Madame Sherrington was heard to particular advantage in Hannah's jubilant air, which suits her admirably; while the two solos allotted to the representative of Samuel were perfectly sung by Madame Patey—one having to be repeated. Mr Vernon Rigby has made the tenor music of *Eli* his own in a special manner, and the composer usually entrusts it to him as to safe hands. This preference was justified on Friday night—above all by a delivery of the war-song, "Philistines, hark!" which wanted nothing of energy and truthful expression. Mr Rigby made a great success by this effort, and was loudly applauded. Mr Thomas as the Man of God, and Mr Santley as the Prophet, amply sustained their several reputations, and contributed to the effect of a performance in all respects creditable.

Two extra concerts are announced, at which *St Paul* and *Israel in Egypt* will be given.

ST PETERSBURGH.—Two performances of Handel's *Messiah* were lately given with great success by the Philharmonic Society. The chorus numbered 300 voices, and the orchestra, 60 performers. The work was got up by M. Homilius, who, at the public performances, handed over his baton to M. Davidoff, the violoncellist, officiating himself as organist.

ROYAL ITALIAN OPERA.

Last week began with successive repetitions of *Guillaume Tell*, *Un Ballo in Maschera*, and *Don Giovanni*. The fourth appearance of Madlle Zaré Thalberg as Zerlina was just as successful as its precursors, and the house was the most crowded of the season. No official statement has yet enlightened the public as to the new character in which they may be called upon to judge Madlle Thalberg, who is again announced for Zerlina (fifth time)—a good sign of the attraction of the performance. The *Don Giovanni* of M. Maurel, by the way, becomes more and more a finished impersonation. There are now rumours that another Zerlina—the Zerlina of Auber's *Fra Diavolo*, is in consideration for the interesting new comer; but amateurs, we believe, look forward rather to Susanna, or Cherubino, in the *Nozze di Figaro*. Cherubino, it is hardly requisite to hint, was intended by the composer for a soprano.

That *Il Flauto Magico* would be one of the productions of the early season might have been surmised. Mr Gye has at ready command all the means indispensable to an adequate presentation of this singular work, in which a seemingly chaotic jumble of materials has, by aid of the musician's art, been fashioned into an enduring masterpiece. In none of his operas has Mozart shown a more inexhaustible vein of melody, or more wonderful variety in the form and development of his concerted pieces. Beethoven placed *Die Zauberflöte* before all the dramatic works of its author, as being, according to his idea, the most thoroughly German, and set to a libretto which, however fantastic, had none of those features that in *Le Nozze*, *Cosi fan tutte*, and *Don Giovanni*, were more or less repugnant to the taste and feelings of the, in some respects, austere and unbending creator of *Fidelio*. But it would be needless to reopen a discussion which the opinion of nearly a century has proved to be of little avail. *Le Nozze*, *Don Giovanni*, and *Die Zauberflöte* all composed within the space of five years (from 1788 to 1791) are still surviving, and have every chance of surviving so long as music is recognized as an art. The cast of *Il Flauto Magico* at Covent-garden is, on the whole, very efficient, the chief characters being assigned to Mdlles D'Angeri, Marimon, and Smeroschi (Pamina, Astrifiammante, and Papagena), Signors Pavani, Bagagiolo, and Maurel (Tamino, Sarastro, and Papageno). Madlle Marimon possesses the indispensable vocal means, rare now-a-days, to execute the difficult bravura airs allotted to the "Queen of the Night," while the rich bass voice of Signor Bagagiolo is precisely suited to the more solemn utterances of the High Priest of Isis. Tamino has a sensible and artistic representative in the but recently arrived new tenor, Signor Pavani; Madlle D'Angeri finds all the impassioned expression requisite to give proper effect to the music of Pamina; Madlle Smeroschi is a piquant and lively Papagena; Signor Taghafico is as droll a Monostatos as could be imagined; and, if good singing fulfilled every exigency of the part, it would be difficult to meet with a more acceptable Papageno than M. Maurel, to whom, however, we must not look for the grotesque humour of Ronconi, the original "Bird-catcher" at our Royal Italian Opera. Here M. Maurel stands in about the same predicament as Signor Cotogni, his immediate predecessor. The general cast of *Il Flauto*, including the three genii, the three followers of Astrifiammante (personifications of good and evil), is for the most part almost precisely the same as last year. It will therefore suffice to add that the performance (directed by Signor Bevignani) afforded general satisfaction, and that the two airs of Sarastro, "I possenti Numi" and "Qui sdegno," the second air of Astrifiammante, "Gli angui d'inferno," and Papageno's little song, "Colombo, o Tortorella," were encored and repeated.

On Saturday night the opera was *Rigoletto*, in which Madlle Albani, as the innocent, unhappy Gilda, confirmed the impressions she had made last season, and the season before last. A fresh description of her performance is not required. To say that it has still further improved is saying a good deal, but not too much. It is an ideal embodiment of the character, touching in its simplicity, yet impassioned in those movements where a strong display of emotion is required by the situation, and invariably true to nature. The duets with Rigoletto and the Duke (disguised as the student, Walter Malde), so opposite in character, were equally effective; and the soliloquy, "Caro nome," where Gilda dwells with lingering tenderness on the name and remembrance of her unknown lover, was given throughout with genuine musical feeling.

The pathetic scene with Rigoletto, in the palace of the Duke, showed to admirable advantage the dramatic power which, season after season, becomes more remarkably exemplified in the assumptions of the young Canadian, whose every conspicuous effort was greeted with the warmest tribute of applause. The new tenor, Signor de Sanctis, for whom, being still indisposed, a printed apology circulated in the house, was so clearly unable to do justice to his powers that it would not be fair to judge of his performance until a more favourable occasion offers. Signor Graziani's Rigoletto was as earnest, emphatic, and studiously elaborated as from time out of mind; the Maddelena of Mdlle Scalchi was, as usual, clever and intelligent; and the Sparafucile of Signor Tagliafico, *sui generis*, the most picturesque and inimitable of assassins. The famous quartet for the leading characters, near the end of the opera, produced its accustomed effect. Signor Bevignani was conductor.

The opera on Monday last was the *Huguenots*; *Der Freischütz* was given on Tuesday; *Don Giovanni*, for Mdlle Zaré Thalberg, on Thursday. Last night was to be devoted to a full rehearsal of Wagner's anxiously expected *Lohengrin*, the first public performance of which is announced for this evening.

MUSIC AT DRESDEN.

(From our Correspondent.)

Imitating the recent regulations adopted at the Imperial Opera-house and Burgtheater, Vienna, the management of the Theatre Royal recently issued an order forbidding the performers to acknowledge, as they had always been accustomed to do, during the actual performance of an opera or other piece, whatever applause the public might think fit to bestow on them. The public fancied the order applied to them as well as to the artists, and, being an orderly, well-behaved, law-fearing race, or, perhaps, not wishing to lead the said artists into temptation, forthwith ceased applauding any one or anything. In fact, they were too obedient, too good; much more so than was either agreeable or inspiring to the actors and singers, to whom outward marks of approbation are about as necessary as the air they breathe. The consequence was that the management had to issue a second notice, in which the somewhat too reverential Dresdeners were told, among other things that "it was never intended the artists should be denied all applause; for an air well sung, for a speech well delivered, etc., the public can manifest as hitherto their appreciation of what they hear; their own delicacy of feeling will teach them when applause following immediately what the artist does, however fine that may be, is a mistake, marking the want of proper tact."

MUSIC AT BRUSSELS.

(From our Correspondent.)

The season which began, and for a considerable period continued so disastrously at the Théâtre Royal de la Monnaie, is drawing to its close in a manner much more agreeable to all concerned—manager, artists, and public. Comic opera, previously greeted with ironical cheers or almost hissed off the stage, has once more appeared behind the footlights. First came *La Dame Blanche*, with M. Achard as the hero. This was succeeded by M. Ambroise Thomas' *Songe d'une Nuit d'Eté*. M. Achard again produced a highly favourable impression. His William Shakspeare was an undeniable success. He was ably supported by M. Dauphin as the fat knight, Sir John Falstaff. Mdlle Priolo, also, shaking off the evil influence which, during the winter months, paralysed her powers, contributed largely towards the gratifying result. Nor was she less satisfactory in *Le Domino Noir*, which added another laurel to the wreath M. Achard has been gathering on Belgian soil. M. Campocasso's lucky star, so long obscured, or so late to rise, has even shone benignantly upon *Mignon*, though Madame Nilsson has unfortunately left. But, despite the formidable recollections she had to encounter, Mdlle Reine got through her task satisfactorily.

The programme of the last concert by the Société de Musique included portions of Schumann's *Faust* and Haydn's *Seasons*. The principal artists were Madame Walter Strauss, MM. Henschel, Boyer, and Meissen. The King and Queen were present, and warmly congratulated both artists and directors on the performance.

HER MAJESTY'S OPERA.

The strong impression created by Mdlle Varesi when she made her *début* in *Rigoletto* caused all amateurs to look forward with more than common interest to her next attempt in *Lucia di Lammermoor*, which belongs more properly to the school of opera in which her proficiency had been heralded from afar. Now was expectation disappointed. On the contrary, the Lucia of Mdlle Varesi, to all artistic purposes, far outstripped her Gilda. She had a more conspicuous part to play, and she proved herself fully equal to the task. As we were persuaded from the first, Mdlle Varesi is a thorough mistress of the genuine Italian style. Though her voice is deficient in power, it has been cultivated on such excellent principles that she has obtained complete control over it, has subdued it to her will, and, in fact, can do with it just what she pleases. Her sustained singing ("sostenuto") and her florid singing ("agilità") are alike exemplary. In the first scene of *Lucia*, the familiar "Regnava nel silenzio," with its brilliant sequel, at once put her on the best terms with the audience, who greeted both this and the duet with Edgardo, upon which the curtain falls, with well-merited applause. As the opera proceeded, Mdlle Varesi strengthened more and more the high opinion entertained of her. In the duet with Enrico (the duet of the forged letter) the young artist showed dramatic power which, in the scene of the contract and Edgardo's indignant reproaches, was still more emphatically demonstrated. But her success culminated in that of the madness of Lucia, many passages in which we have never heard rendered more perfectly, whether eloquent truth of sentiment, or facility and unerring neatness of execution be considered. Her reading of this elaborately worked out *scena*, from the *larghetto*, "Alfin son tua, alfin sei mio," to the melodious peroration, "Spargi d'amaro pianto," was well-nigh irreproachable. As in one part of this *scena* the voice may be said to join in a duet with the flute, it is only fair to the gentleman who represents the first flute in Sir Michael Costa's admirable orchestra, and plays the "obbligato" part which Donizetti has made so important a feature, to say that he supported the singer so skilfully as to add no little to the general effect. At the termination of the scene the applause was loud, prolonged, and unanimous, and Mdlle Varesi may be congratulated on a legitimate artistic success. The Edgardo was Signor Fancelli, who returns to us with a voice that may now almost compare with that of any tenor on the Italian lyric stage, and a style of singing which, allowing for occasional exaggeration, is acceptable as a style which, promising from the beginning, has ripened with experience. Enrico was represented by Signor Galassi, Raimondo by Herr Behrens, and Arturo by Signor Rinaldini. The "ensemble" was for the most part very good.

Repetitions of *Lucrezia Borgia*, with Mdlle Tietjens as the Duchess of Ferrara and Signor Campanini as Gennaro; of *Il Barbiere*, in which Mdlle Anna de Belocca more than confirmed the brilliant success of her *début*; and of *Lucia di Lammermoor*, again with Mdlle Varesi as the heroine, complete the history of the week.

On Monday last *Le Nozze di Figaro* was given, for the second appearance of Mdlle Pernini. The *Huguenots* was the opera on Thursday, and for to-night we are promised *Il Trovatore*, with Mad. Nilsson as Leonora. About the "rentrée" of Mad. Nilsson, on Tuesday (*Il Talismano*), see another page. *Lohengrin*, although not yet definitely announced, is, we understand, in active preparation.

A QUERY.

F. G. Haig will feel obliged if the Editor of the *Musical World*, or any of his readers can enlighten him as to whether the following pieces in *Acis* and *Galatea* were composed by Handel:—Chorus, "Haste! oh, haste;" chorus "From the azure bowers;" solo, Cupid, "Hark! hark! hark!" with chorus, "Careless and rapid, and fleet and free," and if so, why they are omitted from Novello's and other editions. The pieces referred to will be found in Davidson's handbook of the *Serenata*.

CARLSRUHE.—Herr Dessooff, late of the Imperial Operahouse, Vienna, entered upon his duties as *Capellmeister* at the Grand Ducal Theatre by conducting *Guillaume Tell*.

[May 8, 1875.]

CHRISTINE NILSSON'S RETURN.

(From the "Daily Telegraph," May 5.)

After wandering about the Continent, from the frozen North to the genial South, and finding summer everywhere in the warm welcome of the public, Madame Christine Nilsson has returned to us with the flowers of May. It was no ordinary crowd that greeted her last night, as she stepped upon the stage which will always be associated with her successes. Not only was every part of the house crowded by enthusiastic amateurs, but English Royalty was represented as it is only on rare and special occasions. The Prince and Princess of Wales, the Duke and Duchess of Edinburgh, the Prince and Princess Christian, and a numerous party, were among those who applauded the *entrée* of the *prima donna*, and by their presence lent additional significance to the welcome she received. Who will say that royal patronage and public favour were, in this instance, wasted, or that the recipient of so much honour did not well deserve it? Madame Nilsson is no mere idol of an hour, forced upon deluded worshippers by the dictates of fashion. She is an artist *pur sang*, tried and proven over and over again, and as such, if art be what we are fond of considering it, her reward is no more than she has earned.

The opera chosen for the occasion was the *Talismano* of Balfe and Arthur Matthison, as adapted to the Italian stage by Signor Zaffira. This work, produced only last season, and then discussed to the full extent of its merits, supplied Madame Nilsson with a character (Edith Plantagenet) which suits her perfectly in many ways, not to insist upon the fact that it is her latest assumption and her own property by such right as "creation" implies. But may we not regard Madame Nilsson's choice for her *entrée* as a graceful compliment paid to English art? Balfe was a cosmopolitan, it is true, and his opera, as we now have it, presents an un-English aspect; yet, after all, it belongs to us, and we take to ourselves whatever credit the work reflects upon the land of its birth. Let us also take to ourselves the delicate homage which its performance last night conveyed in the most natural and unaffected way. As it was, the whole house, from the occupant of the cheapest seat to the illustrious tenants of the Royal boxes, were unmistakably glad to see Madame Nilsson, and exhibited their feeling without restraint. It was soon evident that the Swedish artist had come back in complete possession of her means. Herself graceful and charming as ever, her voice seems to have gained in sonority and volume, without losing one iota of that sympathetic quality, which makes its tones so easily appeal to the heart of the listener. Madame Nilsson's *mezzo voce* is still wonderfully touching, and she uses it as freely as heretofore; but there can be no questioning the fact that, in so far as power is essential to a "dramatic soprano," she is more than ever qualified to take that position. To go with the *prima donna* through *Il Talismano* would be to travel over ground the most familiar. Enough if we say that all the customary points were made in the earlier acts; and that, as usual, the duet of Edith and Sir Kenneth, at the end of Act 3, gave occasion for the triumph of the evening. Here the applause, liberal throughout, became enthusiastic; and the *moreau*, once repeated, was actually demanded a third time. But Madame Nilsson, using one of her expressive gestures, declined compliance, and retired laden with the flowers which had rained down upon her. From a dramatic point of view, the character of Edith was made more truthful and effective than ever. Indeed, it is clear that Madame Nilsson the actress now rivals Madame Nilsson the singer. We can hardly say more.

(From the "Times," May 5.)

The return of Madame Christine Nilsson was, as usual, the "gala" night of the season at Her Majesty's Opera. The welcome event was made all the welcomer by the opportunity it afforded the public of once more hearing the posthumous work of our countryman, Michael William Balfe, for which Mr Arthur Mattheson supplied the English, and Signor Zaffira the Italian version. To the gifted Swedish lady—our second "Swedish Nightingale"—we were indebted

for the original production of *Il Talismano*; and now she again comes forward, of her own good will, to help in strengthening the opinion so freely and so generally expressed last year. The occasion was, therefore, one of double interest, and fully accounted for the brilliant audience which crowded Her Majesty's Opera, boxes, gallery, and stalls, on Tuesday night—an audience conspicuous among whom were the Prince and Princess of Wales, the Duke and Duchess of Edinburgh, and other distinguished persons. Madame Nilsson was greeted with an enthusiasm which may be attributed not only to the public gratification at seeing her once more, but also, in no small measure, to the graceful tribute of sympathy paid by her to a composer who worked so long and successfully for the English operatic stage. Though *Il Talismano* is ours by right of birth, it was the accomplished Swede who presented us with it, inasmuch as she gave life and breath to that which only existed upon paper. She, too, has, therefore, made it her own, and the admirers of Balfe's operatic music—which signifies the large majority of amateurs in this country, to say nothing of other countries—will gladly share with her the possession of what, but for her, might up to the present moment have remained unknown.

Madame Nilsson's travels in Russia and elsewhere, like her travels in the New World, not long since, have exercised no prejudicial influence upon a voice that from the first was accredited with exceptional qualities, and now has few rivals. On the contrary, it has gained in power and richness, and is more than ever under the control of its possessor. This was speedily declared in the tranquil apostrophe to Night ("Placida notte!"), when Edith Plantagenet first appears upon the scene, and in its lively sequel, "Gran Dio! il mio diletto," in which she gives vent to her satisfaction on learning that Sir Kenneth of Scotland, her lover, has arrived in the camp. The sustained tenderness of the introductory movement, and the fluent execution of the "caballetta" at once convinced the audience that a rare performance was in store for them. They expressed as much through the genuine applause and recall that ensued. Nor were they disappointed. The end of the first act, when Edith, as it were insensibly, drops the flower, which Sir Kenneth picks up with rapture, created its accustomed effect, enhanced by the manner in which Signor Campanini delivered the charming romance, "Candido fiore" ("Flow'ret, I kiss thee")—encored and repeated as a matter of course. In the second act Edith does not appear; but in the third she shines forth in all her radiance; and here Madame Nilsson, both as singer and actress, reached the loftiest point, and won a fair artistic triumph. Passing by the pretty, tuneful romance of "Evelina," which could hardly be sung with more simple and unstudied grace, we come to the exciting duet between Edith and Sir Kenneth. In this Madame Nilsson so entirely won the sympathies of her audience that it seemed as if the applause would never cease. It is here that Edith, as all who have seen the opera are aware, forces upon her lover the acceptance of the ring, the possession of which, and the knowledge that the gift implies also the love of its donor, incites Sir Kenneth to patriotism and honour, independently of all other considerations. Madame Nilsson's share in the *finale*, when Edith supplicates Richard Cœur de Lion for the pardon of Sir Kenneth, who had temporarily abandoned his watch over the English standard for her sake alone, was no less forcible; and the curtain fell amid the continuous plaudits of the whole house. The bravura air, "Nella viva trepidanza," in the next and final act, given with singular ease and fluency, accompanied by a "*sotto voce*," in some of the florid passages, alone enough to distinguish it from ordinary exhibitions of vocal art, was the worthy climax to a performance in every respect admirable.

Signor Campanini's Sir Kenneth is precisely what it was last season; and, on the whole, we cannot wish for a better. Mdlle Risarelli has succeeded Madame Marie Roze, in the part of Queen Berengaria, acquitted herself with ability; and Signor Galassi played King Richard—*vice* Signor Rota of last year—with appropriate dignity. Other less important modifications of the cast were to be remembered, but Signor Catalani again appeared as the wily Nectabanus. The orchestra and chorus, under Sir Michael Costa,

were irreproachable, and the scenery of Mr W. Beverley, who has the rare secret of making much out of little, was admired as before. On the whole, the revival of *Il Talismano* could hardly have been more successful.

Mdlle Nilsson's next part is to be Leonora, in the *Trovatore* (Saturday).

SIMS REEVES AT MANCHESTER.

(From the "Manchester Examiner and Times")

Last week Mr W. Pyatt gave the first of the ballad concerts, with Mr Sims Reeves as the leading artist. The large room of the Free Trade Hall was crowded to an extent seldom seen even during the winter months. As a rule Manchester audiences do not like to go to concerts in daylight, but the promised appearance of Mr Sims Reeves proved just as attractive as ever. Every corner of the floor and the gallery was occupied, and for once the orchestra was made available for the overflowing audience. It had been generally known that Mr Reeves had arrived; but possibly previous disappointments were in the recollection of some of his admirers, and the enthusiastic welcome which greeted the most popular singer of the day was unmistakably intensified by the gratification due to the fact that the pleasure of the hour was all the more precious by its rarity. We have so often declared it impossible to define the charm of Mr Reeves' superb singing that we may be excused from attempting to do so now. Assuredly he possesses, in addition to his other accomplishments, the indefinable power to touch the heart and imagination, attainable by so few artists, for which there is no other word than charm. It is true that Mr Sims Reeves owes much to his splendid voice, and that the power by which he elevates a ballad like "Tom Bowling" into a powerfully pathetic dramatic story is due to earnest study and to a finish which can only be the result of zealous and incessant labour; but something more than exceptional vocal power, and the effect of studious exercise, are displayed, and the delight experienced seems in a great measure due to the inspiration of the moment. Even to those who have frequently heard it, the great recitative and air from *Jephtha* excites scarcely less surprise than admiration every time Mr Reeves sings it. Mr Reeves was in splendid voice, and sang with his old vigour, as well as with the old refinement; and, though this was the first time he had sung for nearly two months, no signs of his recent indisposition were apparent. And as it may be confidently asserted that Mr Sims Reeves is still unapproached—we may, indeed, say unapproachable—it was satisfactory to find his vocal powers in such excellent condition.

In Liverpool.

The * * * * * tells me that a Miss Williams is to sing at Liverpool. If this be Miss Anna Williams, as I suppose it must be, for no other Miss Williams is discernible just now above the horizon, I will tell you who the lady is. She is the daughter of Mr Williams, who for years was a manager in the house of Smith, Elder, and Co., the eminent publishers. Mr Williams was occasionally book taster to the firm, and it fell to his lot to taste "*Jane Eyre*," when the manuscript of that remarkable novel was received by the firm. "Taste this MS., Mr Williams, and see how you like it, and tell us whether you think the public will like it." Mr Williams did more than taste. Could not be satisfied with a taste, but feasted on the work, and, when he had finished, reported his satisfaction to the head of the firm so strongly that he, too, read the work with equal satisfaction, and straightway the book was published. In the course of publication, and after, many letters passed between Charlotte Bronte (the writer of the work) and Mr Williams, who, for some time after the publication, did not know whether Currer Bell (Charlotte Bronte's *nom de plume*) was a man or a woman. An exigency compelled Charlotte and her sister to go to London to see the publishers, and then the secret was revealed. Mr Williams was the *chaperon* to these ladies while they were in town. Mr Williams, now a venerable and much venerated old man, has just left the service of the great publishers on terms honourable to the firm and satisfactory to his family. Miss Williams has had a capital musical education both in England and Italy. I have not heard her sing, but my belongings have, and speak very highly of her powers. The Williams family are, I believe, all musical. A brother of hers is a particular friend of mine, and has, in the room you know so

well, Mr Editor, by his singing—as I lolled in my easy chair oft times—taken my prisoned soul and lapped it in Elysium with his wonderful melody. If the Rhadamantus of the * * * * * in whom I have the greatest confidence, should say "well done," when he shall have heard this lady, I shall be delighted; for I have confidence in your critic, but no confidence in some that I know—those who criticise singers and performers whom they don't hear, and those who fancy that it adds more to their fame to condemn than to praise, and who "Send me to Heaven and ten to H—ll, a' for their glory." The former are very plentiful; the latter happily dying out. They belong more to the time of Queen Anne, when John Dennis, immortalized in the *Dunciad*, could make Addison tremble. Fuchs Reynard.

ALEXANDRA PALACE INAUGURATION CONCERT.

This was excellent in its kind. With the chorus, the regular band of stringed and wind instruments, the military bands of the Grenadier Guards (conductor, Mr Dan Godfrey), the Coldstreams (conductor, Mr Fred Godfrey), and the military band of the Alexandra Palace Company (conductor, Mr Robert Wheatey), the orchestra which forms so conspicuous a feature of the Grand Hall must have found room for something like 1,500 performers, vocal and instrumental. To judge fairly of the effect under such exceptional circumstances as those of Saturday's exhibition was hardly possible. The silence which has been pronounced the fittest homage to music was by no means observed, while the incessant movement to and fro of those who were not accommodated with, or could not find their seats, was another serious impediment to just appreciation. Nevertheless, we are inclined to think favourably of the ultimate results. At the farthest end of the hall the voice of Mdlle Tietjens sounded forth with all its glorious sonority. But such, as many will have not forgotten, was the case at the opening of the Crystal Palace at Sydenham (1854), when Clara Novello declaimed the solos in "God save the Queen"—a proof that a genuine and exceptional soprano voice tells at no matter how great a distance. The programme for the occasion under notice was most judiciously selected by Sir Michael Costa, who conducted the whole performance. True, all the pieces of which it consisted were by foreign composers, and all the singers were foreigners—which, for the inauguration of a new English art edifice, might be considered as somewhat anomalous; but we are used to these things. The concert began with the National Anthem (Sir M. Costa's arrangement) which came out imposingly. The overture to Meyerbeer's *Etoile du Nord*, for full orchestra and Coldstream band; the overture to Rossini's *Gazza Ladra*; the marches from Sir Michael Costa's *Eli*, and Meyerbeer's *Prophète*, were among the instrumental pieces—all superbly executed. Between the first and second parts of the concert the Coldstream band (Mr Fred Godfrey) played Sir Michael Costa's spirited March composed for, and dedicated to, King Victor Emanuel II. The vocal pieces comprised "Qui slegno," from *Il Flauto Magico* (Herr Behrens); the "Inflammatus" from Rossini's *Stabat Mater* (for Mdlle Tietjens, with chorus); an air from Donizetti's *Don Sebastian* (Signor Campanini); Costa's quartet, "Ecco quel fiero istante" (Tietjens, Trebelli, Campanini, and Behrens); an air from Weber's *Oberon* (Madame Trebelli); and the *finale* to Mendelssohn's *Loreley*, for soprano solo (Mdlle Tietjens), with chorus. It was in this, as in Rossini's "Inflammatus," that the voice of Mdlle Tietjens produced the effect to which we have passingly referred; and, what seemed most surprising, whether she sang *piano*, or whether she sang *forte*, it was just the same; she was distinctly heard above all the hubbub and commotion. The last piece set down in the programme was the grand unison prayer from Rossini's *Mosé in Egitto*, one of those unique inspirations that sound well anywhere, and under any circumstances. The eminent artists who took part in the performance were, one after another, cordially greeted on their appearance in the orchestra, especial marks of distinction being conferred upon Mdlle Tietjens, and also upon Sir Michael Costa, who had presided with dignity over almost every important "inauguration" of the kind during the last 20 years and more. Of the new grand organ (as yet unfinished) upon which Mr F. Archer is the chosen (and worthily-chosen) performer, we must take another occasion of speaking.

[May 8, 1875.]

ST JAMES'S HALL,
REGENT STREET AND PICCAYLI.MR CHARLES HALLE'S
Pianoforte Recitals.

MR CHARLES HALLE has the honour to announce that his Fifteenth Series of PIANOFORTE RECITALS will take place on the following afternoons:—

FRIDAY, May 14, 1875.
FRIDAY, May 21, 1875.
FRIDAY, May 28, 1875.
FRIDAY, June 4, 1875.

FRIDAY, June 11, 1875.
FRIDAY, June 18, 1875.
FRIDAY, June 25, 1875.

SECOND RECITAL,
FRIDAY AFTERNOON, MAY 14, 1875.

To Commence at Three o'clock precisely.

Programme.

GRAND TRIO in E minor, Op. 119, for pianoforte, violin, and violoncello—Mr CHARLES HALLE, Madame NORMAN-NERUDA, and Herr FRANZ NERUDA

Spoehr.

HUMORESKE in B flat, Op. 20, for pianoforte alone—Mr CHARLES HALLE

Schumann.

CAVATINA in D for violin, with pianoforte accompaniment—TAMBOURIN in D Madame NORMAN-NERUDA

Raff.

PREAMBULUM, ARIA, PASSEPIED, and GIGUE, in G, for pianoforte alone—Mr CHARLES HALLE

Leclaire.

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TO CORRESPONDENTS.

LAVENDER PITTS.—It was Heine—not Janin—who, in speaking of the *Sirène*, said of its joint authors, Scribe and Auber—"Il relient ensemble les plus mignonnes bagatelles, et l'on oublie chez eux qu'il y a une poésie. Ils sont une espèce de lorettes dans l'art," &c.

A DEMISEMIWAGNERITE.—No; in *Tristan und Isolde*, of all Wagner's operas the most solidly Wagnerian, the motto of the great iconoclast is "absolutamente todo," or "absolutamente nada"—the Wagner, the whole Wagner, and nothing but the Wagner. A door must be open or closed. If summer, let its heat be of the hottest; if winter, let cold be of the coldest. Wagner knows not spring, and repudiates autumn.

LUPUS.—The additions to the company, to which our correspondent refers, would doubtless entail great expense; but this would be more than defrayed by a largely increased audience. No offence is intended, we are aware, by "Lupus," who evidently holds forth exclusively in the cause of music. It is a pity that otherwise perfect performances should suffer, because connoisseurs are afraid to speak out plainly. After this, to print the interminable (however eloquent) epistle of "Lupus" would be useless. Let him write again shortly (and shorter).

DR GRIFER.—No. Abbé Vogler was a charlatan (see Mozart's letters from Mannheim, a town with straight streets). He spoiled Weber and Meyerbeer. He did not spoil Gläubiger, because there was nothing to spoil. Dr Grifer is altogether wrong about the Gluck (not Gluck) and Piccini (or Piccinni) controversy. It was Piccini (or Piccinni) who composed *Roland*; Gluck (not Gluck) never put his hand upon it. Piccini (or Piccinni) was a much bigger man than Dr Grifer supposes—certainly a bigger musician, if not a bigger poet, than his renowned adversary, from whom Wagner derives all his ideas of the form which, in his (Wagner's) opinion, opera should assume.

G. W. F. SKIPPINGTON.—The article to which our correspondent refers did not appear in the *Daily News*, but in the *Daily Telegraph*. As by chance, we have it in the *Musical World* folio of et ceteras, we reproduce it for the enlightenment of Mr C. W. F. Skippington.

"Madame Arabella Goddard has commenced a series of pianoforte recitals of the very highest interest. The speciality of these performances consists in the comparative novelty of all the instrumental pieces. It seems to have been Madame Goddard's object to prove how much music of the very highest class, by some of the most admirable writers for the pianoforte, has been allowed to fall into disuse. Much research must have been brought to bear upon the programme framed for Thursday's recital, the first of the series. Each selection

gave token of a full memory, and of a highly-cultivated taste. The most important, and on the whole the most interesting, piece chosen was Woelfl's grand sonata in C minor. It is an ambitious composition, of original design and elaborate construction. An introduction leads to a vigorously-conducted fugue of large proportions. This is followed by a highly sprited *allegro*, and an *adagio* of remarkable grandeur, while the concluding *allegretto* is full of life and strength. Those who do not know this sonata can have no idea of the real power possessed by the man whose reputation has chiefly rested on the far inferior *Ne Plus Ultra*. Scarcely less interesting was the sonata in A major by Woelfl's rival, Dussek. It is in two movements only, the second, a rondo, being full of exquisite grace. A fugue in B flat, by Albrechtsberger, and a much more interesting one in F from Handel's *Suite de Pièces*, were played immediately before Mendelssohn's superb prelude and fugue in B flat, to the happy composition of which imagination and science have worked with an equal will. Madame Goddard also introduced studies by Hiller, Hummel, Moscheles, and Sterndale Bennett; the last-named—a charming piece in B flat—being the most engaging. Steibelt's *Pastorale* in G, a Nocturne by John Field ("Russian Field"—a favourite pupil of Clementi's), and *Valses* by Chopin, made up the remainder of a rich programme. It is utterly needless to say that the playing of each piece fully came up to the ideal standard of the most critical and exacting listener; but we cannot refrain from drawing attention to the extraordinary versatility displayed in the adequate performance of such a programme as that we have detailed. Every school is familiar to Madame Goddard, and each author she interprets as though she had devoted all her attention to the exclusive study of his style. The pianoforte pieces were intermixed with songs sung by Miss Annie Edwards, and accompanied by Mr Benedict."

Mr Skippington is right about the six pianoforte sonatas by Cherubini (of which Ernst Pauer played one at a Monday Popular Concert), but wrong about Puppo, Boccherini, Haydn, and the rest. He must have read the anecdote upside down.

MARRIAGE.

On May 3, at St Thomas's, Camden Town, Mr THOMAS DANBY to Miss HELEN A. MUIR.

NOTICE.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVIDSON & CO.'S, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World,

LONDON, SATURDAY, MAY 8, 1875.

Begreath.

THE peroration to Herr Carl Kossmaly's article, "Bayreuth," is too good for any other place in the *Musical World* than that devoted to its leading columns. Here is the translation, *literatim et verbatim*, of our invaluable foreign editor, "J. V. B.":

"Just as the composer previously caused vapour-pictures of tone to sweep past before the mental eye of his auditor, the orchestra now paints, in a grandiose crescendo, immediately before the commencement of the duet, the rising of the sun, that is: again offers descriptive *eye-music*.—From these specimens, the reader will, probably, have obtained a tolerably clear idea of the severity of the Wagner-fever from which the critic is suffering. To complete this anthological collection, however, we must mention the last 'combined glowing of the two voices,' and, likewise, state that the most moving and electrifying effect was produced by the third Fragment, the grand 'final scene' of the *Götterdämmerung*, and, consequently, of the entire festival-play, the crowning glory of which scene begins with the concluding words, of Brunhilde: 'Grane, mein Ross—sei mir gegrüßt,' the description of this, by the way, being, perhaps, the crowning glory of the critic himself, who here surpasses even his former ecstatic raptures. Let the reader listen: 'Once more is all her wild Walkyrie nature awakened in Brunhilde, who, torn by grief, has just delivered the corpse of her beloved husband, Siegfried, to the flames of the pyre. She shouts shrilly in *blissful despair*'; (*Sic*) 'absolutely neighing out with her steed!' (So, we have, at last, a real *duet*—though only *neighed*.) When referring to the boldness, character-

istic of genius, with which he finds this expressed in the music, the critic says: that it will, perhaps, offend an ear accustomed to Mozart, every impartial and competent judge will agree with him, for in these few words he has happily characterised and justly valued the *Raphael of Music* and *Priest of the Beautiful*. His warning to us, not to give ourselves up too innocently and unsuspectingly to the influence of this scene, is, perhaps, all the more seasonable, because (according to him) the scene 'almost knocks the hearer down!' Mention is also, made of an *eminently musical climax*, beginning at the words

'Fühl' meine Brust auch—'

'Wie sie entbrennt.—'

and 'belonging to the most magnificent and, at the same time, most passionate inspirations that ever struck a dramatic composer.'

As we see, the critic is partial to summary conclusions, and likes to cut through things as if he were merely cutting, with a pair of scissors, through a sheet of paper. The termination of his notice takes us by surprise. In the long final orchestral postlude—which is, moreover, repeated—he finds revealed all Wagner's boundless mastery over the instruments, from which the master extorts unheard-of effects of sound; but he finds also that the *limits of the Aesthetically-Justifiable* are overstepped. The reasons for this censure are given at length. The plan pursued by the composer: Here, as in *Siegfried's Tod*, of introducing nothing but previous motives, and, moreover, to a much greater extent than in that piece (there are here, at least, seven or eight such motives), and introducing them not in succession, but simultaneously—is critically considered, and what in the pages of the score may appear indescribably artistic, is censured as producing a deafening effect. The reader may form some notion of this effect, when the critic goes on to inform us that: 'One motive pushes, hustles, and struggles with another; it is an absolute *battle of tone* with which the master here dismisses us.' Compared with the 'trombones of the Walhalla motive from *Rheingold*, at last overpowering everything else,' the trumpets which once caused the walls of Jericho to fall down must, indeed, have been only harmless *oaten pipes*. Despite, however, this preponderance given to the brass, the *accumulation of motives*, mentioned above, prevents the theme from coming out with complete plastic clearness. On the contrary it strikes the critic that: 'it ought here to disappear in a sea of colour and fire?' It is more than probable that this formed part of the composer's intention, for Wagner wished to illustrate the fall of the glory of the old gods and the dawn of a new world; at least, the critic finds this view which he takes of the case—a view with which I, too, thoroughly agree—corroborated by the 'greatest noise anyone ever ventured to make in an orchestra,' and intended to suggest the destruction of everything in existence.

"We must here note not only the frankness with which this fearful hubbub, surpassing anything ever known before, is confessed, but, also the fact that, at a second performance of this final music, the critic hopes to experience a 'more conciliatory impression,' an avowal that tells us plainly enough how acutely the want of such an impression is felt. But, when even Wagner-Exaltados, worked up to a pitch of mad fanaticism, find that 'the limits of the Aesthetically-Beautiful are overstepped' by the master, and frankly object to such a course; when, with scarcely concealed reproach, they speak of 'the greatest noise anyone ever ventured to make in an orchestra,' and unreservedly inform us that it causes them to long for a more conciliatory impression, what shall those persons say and do, who, for good reasons of their own—with all their willingness to acknowledge the high natural gifts with which he is endowed and duly to appreciate his earlier works in which those gifts were unmistakably revealed—by no means regard Richard Wagner either as the sole god of music, alone capable of rendering us blessed, or as the *dramatico-musical Messiah*. Are these persons, we may, moreover enquire, so very much to blame if, in such important objections raised by the most inveterate Wagnerites, they perceive a corroboration, by no means without weight, of their own obstinate doubts, and that they frankly publish the fact?

"CARL KOSSMALLY."

As *Lohengrin* is to be brought out this evening at the Royal Italian Opera, we refrain just now from any comment on the foregoing. Sufficient for the day is the Wagnerism thereof.

Otto Bearb.

PREVIOUS to the fifteenth century, the weight of church bells was not very great. From that period, however, it has gone on increasing to a marvellous extent. Charlemagne had many bells cast, but there is reason to believe that none of them weighed more than 400 pounds. The monk, Helgaud, in *The Life of King Robert*, which he wrote in 1050, states that the above monarch presented five bells to the church of St Aignau, at Orleans, and that one of them—the largest, no doubt—weighed 2,600 pounds. In 1250, Jean d'Hardivilliers, in concert with the fathers of the College of St Juste-Chaussée, had a bell cast which weighed 4,000 pounds. The bell called "Emanuel," and presented, in the year 1,400, to the metropolitan church of Paris by Gérard de Montaigu, ninety-fifth bishop of that city, weighed 15,000 pounds. The Chapter gave orders for it to be recast and enlarged in 1680. As the casting proved a failure, the operation was repeated the following year. This bell was consecrated on the 29th April, 1682, by François Harlay de Champvallon, native of Franche Comté, and fifth archbishop of Paris. Louis XIV. and his wife, Louise Thérèse, at the request of the Chapter, bestowed on the bell the names of "Emanuel Louise Thérèse." But, not being in tune with the others, it was again recast and augmented in 1685. Its weight is 32,000 pounds. It is 8 feet in diameter, the same in height, and 8 inches thick round the edge. It is melodious and solemn in tone, and its reverberations emit the perfect chord. In the year 1794, fears were entertained of its being used to sound the alarm, and it was unhung, but restored to its place on the occasion of the ceremony of the Concordat, celebrated at Easter, 1802. The second large bell of Notre Dame of Paris was cast on the 1st October, 1472, and weighed 25,000 pounds. In 1792, eight men worked for two-and-forty days, endeavouring to break it with a machine.

The large bell at Rheims, cast in 1570, and christened "Charlotte," by Cardinal Charles de Lorraine, Archbishop of Rheims, weighs 28,000 pounds. The bell of the Kremlin, at Moscow, was cast in 1739, by Michael Muterine. It is 21 feet in height, and 23 in diameter, and weighs 492,000 pounds.

—o—
IN his report of the musical part of the ceremony at the inauguration of the Alexandra Palace, the admirable musical critic of the *Daily Telegraph* has the following:

"But, while acknowledging this cheerfully (meaning the general excellence of the programme), no English amateur could regard certain features of the concert without a degree of shame and pain. One would have thought that on such an occasion native art would at least have been represented. But, in point of fact, it was conspicuously, not to say offensively, absent. The conductor was a Neapolitan, the soloists comprised two natives of Germany, one of France, and one of Italy, and the programme contained not a single piece of English music. In pointing this out we are not censuring the managers, who took the course which, in their judgment, seemed best adapted to please the public; but it may fairly be said that nothing like it could happen in any other country, simply because no other people would tolerate such a decided snub of their national art."

On the same theme the *Times*, after also bearing testimony to the general attractions of the musical programme, says:—

"True, all the pieces of which it consisted were by foreign composers, while all the principal singers were foreigners—which, for the inauguration of a new and important English art-edifice, might, to some, appear more or less anomalous. *But we are used to these things.*"

And so, alas! might we go on preaching to the middle of the 20th century. But have we not deserved it? Is there any common sympathy among British musicians? To the

[May 8, 1875.]

first question, we answer emphatically, *Yes*; to the second, as emphatically, *No*. Lacking the bond of union—the “*esprit de corps*” which binds men who pursue the same craft, we have absolutely no *raison d'être*. “True, ‘tis a pity; pity ‘tis ‘tis true.”

MME ARABELLA GODDARD is still in California, giving concerts at Los Angeles, San José, and Santa Barbara. She will pass the summer months at San Francisco, and thence, at the fall, proceed to New York.

OCCASIONAL NOTES.

MR SIMS REEVES, our great tenor, has been singing at Dublin, and thus speaks the *Dublin Review*:

“What pleases many must have merit,” says Dr Johnson, with whose maxims we by no means agree at all times. The condition of the large Concert Hall of the Exhibition Palace last evening, however, furnished a striking exemplification of the truth of the lexicographical dictum, crowded as it was in all parts. The floor, the gallery, the reserved seats, nay, even the benches of the orchestral platform, displayed tier upon tier of expectant auditors. The chief attraction was Mr Sims Reeves, who, in excellent health and spirits, was heartily welcomed by the public. The audience, too, was good-humoured, not noisy. Mr Reeves was in good vein, his phrasing as fine as ever, that admirable *metallo di voce*, which seems to make its way without the artist employing more than a slight degree of force, as good as before; his pronunciation clear and pure, and his one momentary assumption of the brogue irresistibly comic. He was compliant, too, just as when he last appeared here, some five or six years ago, at the Nilsson Festival, and was evidently gratified at the sight of the forest of pleased faces smiling upon him from all sides of the hall. “The Message,” “My pretty Jane,” and “It is a charming girl”—three songs all in quite distinct styles—proved unmistakably the versatility of the great tenor’s powers. Much amusement was created in the course of the evening by an announcement made by the concert agent that in consequence of the warm reception and crowded attendance which had greeted the party, ‘Mr Reeves, Signor Foli, and the other ladies would re-appear on the 8th of May.’ The audience was one of the largest which the Palace has hitherto beheld.”

In a pamphlet—happily for the collection of rarities not obsolete—we have lately discovered some elevated writing. The highest falutin (to out-Americanize an Americanism) falls vastly short of the prodigious attitude reached by this soaring genius. The poet, whose shining light is for the present hid under the bushel—otherwise the appellation of “an able writer”—has something to say about a few particular trees, and thus he says it: “Very few such oaks are to be found within this island * * * not marked by the hollow holes and distant limbs of extreme old age, but in the very prime of *vegetable manhood*.” A chestnut tree gives rise to this inspiration: “Its twining and bowing branches droop to the ground and rise again; resting, not rooting, to emulate the *vegetable peristyle of the banyan* (!).” By and bye we learn, *à propos* of a collection of natural curiosities, that: “It is rich in its corals,” &c. “It also rejoices in many skeletons.” Surely the spirit of Bob Sawyer must inhabit the frame of the writer. His efforts to be plain are comically mysterious, and the description of “an open colonnade, where coffee-tables are placed for the leisure enjoyment of a summer evening,” is quite too delightfully vague. We would not reveal the sacred name of the gifted author of the *brochure* for millions, but the name of the print we may give, if only for the satisfaction of a few old bookworms we wot of. It is called “The Official Guide to the Alexandra Palace and Park,” and may be purchased at the extremely modest outlay of one penny.

PHENICOPTERS.

MR EDITOR, I would suggest, privately and confidentially, that Phenicopters be spelt—not Phe, since the Greek is (is it not?) φοίνιξ.

COLOGNE.—Herr von Holstein was present at the last performance of his opera, *Der Haideschacht*, which is popular with the patrons of the Stadthäuser. After holding the reins of management for three years, Herr Behr retired on the 1st instant. He is said to have made an annual profit of 69,000 thalers. He will, probably, assume the management of the Leipzig Stadthäuser, and be succeeded here by Herr Ernst, Stage-Manager-in-Chief at the Royal Operahouse, Berlin.

CONCERTS VARIOUS.

On Thursday, April 29, Mr Henry Parker gave a *matinée* at the Beethoven Rooms, Harley Street. Miss Annie Sinclair, Miss Purdy, and Miss G. Maudsley, assisted by Mr Stedman and Signor Caravoglia, contributed the vocal portions of the programme. Mr Parker was ably supported by Mr Paque and Mr J. Thomas in the instrumental parts. The concert was conducted by Signor Romano.—F. A. JEWSON.

MR AGUILAR’s performance of pianoforte music on Monday last was listened to by as large number of amateurs as the last. The programme is as follows:—Sonata pastorale—Beethoven; Andante—Thalberg; Pr-lude and Fugue—Aguilar; Overture, Scherzo—Aguilar; Nocturne in B and Etude in G flat—Chopin; Sonata in C minor—Aguilar; Lieder ohne Wörte—Mendelssohn; Fantasia on *Faust*—Aguilar; Farewell and Hunting Song—Schumann; Idyll and Bolero—Aguilar.

THE St Matthew’s Choral Society, Brixton, lately gave a concert before a large and appreciative audience, at the Schools in Church Road, consisting of a performance of Spohr’s “God, Thou art great,” Mendelssohn’s “Hear my prayer,” and Rossini’s *Stabat Mater*, under the direction of Mr Geo. Shinn. The vocalists were Miss Matilda Scott, Miss Bilingbroke (Parepa-Ross scholar of the Royal Academy of Music), Mr Stedman, and Mr J. C. Kneale; Master Toney (of the Temple Church) taking the solo in Mendelssohn’s motett. Mr G. S. Minson and Mr S. Fisher were the accompanists.—(*From Correspondent.*)

A concert *d’invitation* given by Mrs Dutton Cook (Miss Linda Scate), associate of the Royal Academy of Music, at the Beethoven Rooms, Harley Street, on the evening of Wednesday, May 5th, was very fully and fashionably attended. Mrs Dutton Cook played the late Sir Sterndale Bennett’s sonata, *The Maid of Orleans*; Schumann’s “Abschied,” and the second “Tarantella” of Mr Walter Macfarren; Dussek’s duet in B flat, for piano and violin, with Mr Wiener, and Mendelssohn’s pianoforte duet, “Allegro Brillante,” with Mr Walter Macfarren, who presided as conductor. Mrs Dutton Cook was assisted by the following vocalists:—Miss R. Mar, Miss Gertrude Richardson, Miss Mary Davis (Welsh Choral Union scholar, R.A.M.), and Mr Howells.

Mrs LILLIE ALBRECHT made her third and last appearance this season on Friday evening, the 30th ult., at the Athenaeum, Camden Town, where she gained even more favour than on the preceding occasions. She played Talexy’s brilliant arrangement of “*Cujus Animam*” with precision and clearness, but her grand success was Thalberg’s “Masaniello,” in which she brought out the well-known air, “*Sautz sur ses propres arçages*,” in a highly finished manner, and met with well deserved applause. She has evidently studied hard, and we hope to have many opportunities of hearing her again at these agreeable evenings. The remainder of the programme consisted of a cornet solo (M.S.), by desire, composed by King Hall, played by Mr E. R. Barrett, and accompanied by the composer; “Oh! ye voices gone,” by Signor Pinsuti, sung by Miss Baker; Bishop’s “Bid me discourse” sung by Miss Baker; a Polonaise for two cornets, by King Hall, played by Messrs E. R. Barratt and W. Ivimey, and accompanied by the composer; and various “recitations” by Mr Ashe Payne and Mr Raw. Miss Kenny accompanied the vocal music on the pianoforte, and the evening was altogether most agreeably passed.

LONDON ACADEMY OF MUSIC.—The annual Easter Term concert, by the professional students of the London Academy of Music, was given on Tuesday afternoon, the 4th inst., in St George’s Hall, and was attended by a very large audience. It is only fair to the numerous performers, both vocal and instrumental, to say that they acquitted themselves to their own credit, and to that of their respective masters. Dr Wyld conducted a small orchestra, headed by Herren Pollitzer and Ludwig. Amongst the pianists we must make special mention of Miss Codd, Miss Hutchinson, Miss Deacon, Miss Willett, and Mr George Gear. Miss Codd, in the Andante and Finale of Mendelssohn’s G minor Concerto, Miss Willett, in the same composer’s Rondo in B minor, and Miss Deacon, in Weber’s Concerto in C, all displayed talent of a high order. Mr George Gear gained an enthusiastic recall after his performance of Chopin’s Polonaise in E flat, in which he showed himself a first-rate executant, and to possess other qualities that fully justified the committee in awarding him the gold medal of the institution. Miss Hutchinson also earned a recall for her clever rendering of Mendelssohn’s Concerto in D minor. The singing of Miss Myers, in the Morning Hymn, from Sir Michael Costa’s *Eli*, was much admired; also that of Miss Kate Gordon, Miss Putney, Miss Athanas, and Mr Thomas. The violin playing of Miss Perkins, in Spohr’s Concerto Dramatique, Master Jefford, in the first movement of Mendelssohn’s Concerto, and Miss Janie Hutchinson, in some variations by De Beriot, were all appreciated as they deserved; and the concert was throughout an entire success.

THE third concert of the Schubert Society (forty-seventh since its formation), took place on Wednesday, the 28th April. The first part was devoted to Brahms' and Spohr's compositions. Brahms' "Ungarische Tanze," for two performers on the pianoforte, opened the concert, and was played by Madle de Lucci and Miss Kate Lyons (Royal Academy of Music). Miss Lily Holcroft sang "Sonntag und Wiegenlied," and Mr Christie "Frühling," by the same composer; Miss Malaison gave Spohr's "The Bird on the alder bough," Miss Bella Marie Root, "What draws me thus," and Herr Schubert played a solo on the violoncello, by the same composer. The second part was miscellaneous, and opened with Haydn's Trio in C, played by Madle de Lucci (pianoforte), Mr Downe (violin), and Herr Schubert (violoncello). The other members who appeared included Mr Wilford, who was much applauded for his performance on the pianoforte of Liszt's "Rhapsodie"; Madme Lucci de Sievers, who, with Herr Schubert, played one of her own arrangements—for harmonium and piano—on airs from *Il Barbier de Séville*. The rooms were well filled. The fourth concert is announced to take place on the 2nd of June, when Sir Julius Benedict's vocal and instrumental compositions will form the first part of the programme.

Mr RIDLEY PRENTICE'S "Pianoforte Recital" came off at St George's Hall, on Wednesday morning, when a large audience assembled, who were evidently gratified with Mr Prentice, as well as with the performance of the two artists who "assisted" him—Miss Georgina Maudsley, vocalist, and Herr Straus, violinist. We subjoin the programme, with which, we think, no one will find fault, either for its quality or its length. Mr Prentice's good judgment in both cases cannot be questioned. Prelude and Fugue, in B flat, Op. 35, No. 6, for pianoforte alone—Mendelssohn; Sonata, in A minor, Op. 19, for pianoforte and violin—Rubinstein; Arias, "Though clouds by tempest"—Weber; Studies, for pianoforte alone, Op. 11, Nos. 4, 5, and 6 (Vivace giocoso, Andante capriccioso, Allegro agitato)—Sterndale Bennett; Preludium and Fuga, in G minor, for violin, without accompaniment—J. S. Bach; Sacred Song, "The God of love my Shepherd is" (George Herbert's 23rd Psalm)—Ridley Prentice; Sonate Pathétique, in C minor, Op. 13, for pianoforte alone—Beethoven; Song, "Autumn song"—John Gledhill; Pianoforte Solos, *Tempo di Ballo*, and *Siciliano*—Scarlatti, and Impromptu—Hird; Rondeau Brillant, in B minor, Op. 70, for pianoforte and violin—Schubert. As most of the compositions enumerated above are well known to professors as well as to most amateurs, we need not comment upon them; we cannot, however, conclude these few remarks on Mr Prentice's agreeable entertainment without saying how pleased we were with his interpretation of the three Studies by the late Sterndale Bennett (especially the "Allegro agitato"); Miss Maudsley's singing of Mr Prentice's devotional setting of the psalm, "The God of Love my Shepherd is"; and Herr Straus's musicianly execution of Bach's prelude and fugue for violin alone.

Mrs ADA LESTER gave a very successful concert at the Vestry Hall, Chelsea, on the 30th ult. The hall was crowded, the *bénéficiaire* having obtained the assistance of Miss Gertrude Ashton, Miss Augusta Roche, Mr Wharton, Mr Lindsay Sloper, and Mr Wilford Morgan. Miss Ashton distinguished herself by her charming singing of Blumenthal's song, "Love the Pilgrim," and of the "Blue Bells of Scotland," the latter of which was loudly encored. Miss Roche gave a nice reading of the page's song in *Les Huguenots*, "Nobil Signor," as well as of the well worn "Skipper and his Boy." Mr Wilford Morgan introduced a new song, composed by himself expressly for the occasion, and set to some charming words by Miss Lester, entitled "I would be a boy again." The melody is very taking, and the song was vociferously encored and repeated, with, if possible, greater success. Mr Wilford Morgan's popular song, "My sweetheart when a boy," has now a formidable rival in the field. Miss Ada Lester, whose performances though named last were not least, either in our estimation or in that of her audience, was received in a most enthusiastic manner. Her contributions to the pleasures of the evening were Ascher's "Le Chant des Naiades," M. de Kontski's "Le Reveil du Lion" and "Caprice Heroique." She also joined Madme Vittoria de Bono in Osborne and De Beriot's duet for pianoforte and violin on airs from *Guillaume Tell*, which was most charmingly played by both artists, and unanimously encored. Mr Lindsay Sloper conducted with rare judgment, as well as played the Barcarolle from the late Sterndale Bennett's Fourth Concerto, and his own arrangement for four hands (with Miss Ada Lester) of some admired airs by Sir Julius Benedict.

THE WELSH CHORAL UNION gave the first concert of their fifth season at St James's Hall, on Monday evening, under the direction of Mr John Thomas. The hall was well attended by the general public, as well as by natives of the Principality. The concert opened with the late Sir Sterndale Bennett's charming pastoral, *The May Queen*. The solo parts were sung by Miss Edith Wynne (the May Queen), Miss Jane Williams (the Queen), Mr Henry Guy (the Lover), and Mr Lewis Thomas (Robin Hood). We need hardly say that the solos were given

to perfection. Miss Edith Wynne sang *con amore*; Miss Jane Williams gave the music allotted to the Queen capitally; and Mr Guy, who is making rapid strides in his profession, gave due effect to the music of the Lover. Mr Lewis Thomas sang like a thorough artist, and obtained an encore in the famous ballad, "Tis jolly to hunt." The solos were accompanied on the pianoforte by Mr W. H. Thomas, who assisted in a great degree to their success by his musicianly knowledge. The choruses were capitally sung by the students of the Royal Academy of Music. In the second part, a band of harps accompanied a Welsh chorus, "Cwysfan Prydain" ("Britain's Lament"), from Mr John Thomas's excellent collection, which was heartily enjoyed and deservedly applauded by the audience, who were also highly delighted with the Welsh songs given by Miss E. Wynne, Miss Mary Davies (Welsh Choral Union scholar) of the Royal Academy of Music, and Miss Marian Williams, accompanied on the harp by Mr John Thomas, in his usual artistic manner. Miss Reimar sang Randegger's pretty song, "Sleep, dearest, sleep," and was loudly applauded. Mr Henry Guy gave, in excellent style, Beethoven's "Adelaide," accompanied on the pianoforte by Mr W. H. Thomas. Messrs Puddicombe, W. W. Bampfylde, and Mr Thomas Sylver were the accompanists of the vocal music. The concert was a decided success.

PROVINCIAL.

EMBROKE DOCK.—An "Evening of Sacred Song" was lately held in the Wesleyan Chapel School Room. The chair was taken by the resident minister, the Rev. E. N. Maidmont. The musical part of the programme was under the leadership of Mr Thomas Blake. The accompaniment was played by Miss Davies (Mega Cleddau), who is often called upon to preside at musical gatherings. The soloists were the Misses Cole, Wilkins, C. Eynon, Mr E. Cooper, and Messrs J. G. Smith, Edwin Williams, Hanson, &c.

NARBETH.—A concert lately took place at the National School Room, under the auspices of the Rev. W. Wilson, the rector. Those who took part were the church choir, Mr Henry Shield (Giltach), and the Misses Lewis, of St James's Street. The accompaniments were played by Mrs Wilson. The temperance brass band was in attendance, the programme was varied, and the several pieces were rendered satisfactorily. There was a large and appreciative audience, and the whole of the entertainment gave unqualified satisfaction. The proceeds of the concert will be devoted to the funds of the National School.

LIVERPOOL.—English opera—writes the *Daily Post*—appears to have turned the corner, and Mr Carl Rosa will be memorable for a long while to come as the wizard who has accomplished for it that probably difficult and long-deemed hopeless operation. At the performance of the *Bohemian Girl*, the Alexandra Theatre was crowded, as on the previous evening, in every place where even standing room could be purchased; and a most enthusiastic audience gave the stamp of popular approval to a performance which, judged by a high standard, left very little to be desired. To this result Mr Rosa's conducting, and his admirable band, in which the violins were especially perfect, greatly conduced, and suggested very forcibly that it is by other magic than care and taste and vigilance that Mr Rosa has accomplished his great success.

LIVERPOOL.—We read in the *Daily Post* of 6th May, that the "Societas Armonica" gave a complimentary concert to their conductor and leader, Messrs Armstrong and Lawson, in the concert-room of the Institute, where a large and appreciative audience assembled. The vocalists were Madame Billinie Porter, Miss F. Armstrong, Mr H. C. Harrison, and Mr T. J. Hughes. The instrumental portion of the programme comprised the overture to *Zampa*, and the ballet music entitled *Rosamunde*, by Schubert. The delicate grace and flowing melody, characteristic of this composer, are specially remarkable in the above named composition, which was rendered in an extremely creditable manner by the orchestra. A showy and effective military fantasia by Leclair enabled Mr Lawson to display to advantage his command over the violin. The vocal gem of the evening was Arditi's sparkling and tuneful voice, admirably sung by Madame Billinie Porter, whose voice is as sweet as ever. A quartet by Costa was well sung, and special mention should be made of the thoroughly accurate and artistic rendering of the duet, "Quis est Homo" by Madame Billinie Porter and Miss Armstrong. Mr Hughes sang "Revenge" with great vigour, and narrowly escaped an *encore*. Mr Harrison's efforts were well received. The concert was, on the whole, highly enjoyable.

BIRMINGHAM.—The *Morning News* of May 4th informs us that Mr Carl Rosa's grand English Opera Company have commenced a series of six performances at the Theatre Royal with extraordinary success. The performances have been excellent, calling forth enthusiastic applause, and the houses well filled. The opera on the opening night was *Marianna*. The cast was an excellent one. Miss Rose Hersee is a favourite here,

[May 8, 1875.]

and on each succeeding appearance she gains in esteem. Gifted with a beautiful voice, her artistic training has secured for her the highest qualifications both as a vocalist and as an actress. Perfect intonation, exquisite tenderness in pathetic passages, and astonishing accuracy and clearness in the execution of ornament, are noteworthy characteristics of her style. Miss Hersee is mistress of a shade of rare regularity, and she occasionally introduces this embellishment in her cadences with enchanting effect. The part of the Spanish Gitana is one well adapted to Miss Hersee's powers; and in every scene she acted and sang admirably. Miss Anna Goodall, who played Lazarillo, sings with expression and feeling, and, as an actress, displays grace and vivacity. Mr Henry Nordblom was *Don Cesar de Bazan*. Mr Aynsley Cook, Mrs Aynsley Cook, and Mr Brooklyn were the other artists. In the band and chorus departments, Mr Rosa's performances are as perfect as anything of the kind ever presented in Birmingham. His orchestra, numbering many London artists of high reputation, is full, powerful, and complete in all important parts. The chorus singing last night was distinguished by accuracy and precision, and by rarely attained justness of intonation. Mr Rosa himself conducted in a masterly manner.

—
SAN FRANCISCO.

(From our own Correspondent.)

The many days of Lent caused my silence respecting my musical reports, &c., from San Francisco and the state of California. I do so now, as I have written to you already on the 24th of February last, in which I have given you a descriptive review respecting Madame Arabella Goddard's concerts in San Francisco. Since then she remained here until last week, and left to give three concerts at the city of Los Angeles, one in San José, and one in Santa Barbara—the first to take place last night, Tuesday, the 6th inst. Its result as yet I ignore, although she promised to write to me, when on her return to this city. She intends to remain during the summer months, and intends to obtain some pupils until September, and then leave for New York and different parts of the United States.

Mdlle Ilma di Murska and her concert combination are expected here next month, to give several concerts and operas here. Signor De Vivo is the *impresario*. The Howard Paul and Legarde Troupe are shortly expected. Madame Ristori and company, and C. H. Vandenhoff, with Howley's Company, are also coming.

April 8th. VAN PRAAG.

—
A FAIR PROTEST.

(To the Editor of the "Musical World.")

Sir,—The article which appeared in your last week's issue, headed "Singers, Beware," contained a well-merited rebuke against the parties who engaged the artists named; but I think it only fair, in justice to those resident in Leeds who do pay the artists they engage their terms at the proper time, you should have given the names of the promoters of this concert.—I am, Sir, your obedient servant,

ARCHIBALD RAMSDEN.

12, Park Row, and 26, Basinghall Street, Leeds,
May 4, 1875.—
Jus Colney Hatch.

As M. Schoelcher says in his Life (which we wish he had published in French).

B. the granite rock, or Parian marble, out of which, &c.

Messiah—narrative and didactic.*Passions* (Matthew)—dramatic.

Dramatic form generally most easily appreciable, and yet evidently as the comparative non-popularity of Beethoven's *Christus* (*Am Oerberg*), and B.'s unwillingness to make it, &c., show not. Popularly suited to the subject of the Redemption. Would Mendelssohn, had he finished his *Christus*, have made it otherwise? We think not.

Had H. lived in and laboured for Germany, instead of England, would it have been the same? The question is one of great interest.

Something to do with Bach's style of composition, as compared with Handel's. H., though above us, is always able to lift us up with him. B., always above us, but not often, even in his most elevated moments, able to let us see where he is. Strong sympathy with Handel of the masses, whom music touches. His melody—his picturesque treatment of objective passages.

He has even penetrated to Wales, where the Saxon music is snubbed for the more richly suggestive (and more intoxicating)彭尼翁。Ask Talhaiarn, who built, for 1850, at Rhuddlyn (Rhyl), the structure which tumbled down. Luckily the Welsh are not superstitious, but only patriotic and ancestral.

Wefisto.

MUSIC AT BERLIN.

(From our Correspondent.)

The success achieved by M. Anton Rubinstein's *Maccabéer* on the night of its production has been corroborated by the reception accorded it at subsequent performances. On the second, and third night, the Royal Operahouse was crowded in every part, the principal artists, Mesdes Brandt, Lehmann, Grossi, Herren Betz, and Ernst, being called for after every scene.—Herr Niemann has left "on leave," for, without "leave," an artist of a Prussian Theatre Royal no more dare absent himself from his professional duties, than a sentinel on guard, in the service of his Majesty, William Emperor of Germany, dare deposit his needle-gun in the sentry-box, and leave his post before he is duly relieved. *Les Huguenots* had been chosen as the opera in which Herr Niemann was to bid a temporary farewell to his admirers here. He requested permission to substitute *Rienzi* or *Tannhäuser* as Herr Wagner was in the Prussian capital, and Herr Niemann wished the Composer of the Future to hear him in one or other of the works named. The Intendant-General, Herr von Hülsen, turned, however, a deaf ear to the singer's prayer. It is true that *Les Huguenots* was not performed, but only to spare Mdlle Brandt, who sustains one of the principal parts, and was fatigued by her exertions in *Die Maccabéer*. Neither *Tannhäuser* nor *Rienzi* figured in the bills, and Herr Niemann was condemned to take his leave in—*Fidelio*! By the admirers of real music, this little incident is regarded with satisfaction, as indicating, to a certain extent, the feeling of the Intendant-General. The above undoubted fact does not tally very well with a report to the effect that, in virtue of an oral arrangement between Herr von Hülsen and Herr Richard Wagner, during the recent visit of the latter to this capital, *Tristan und Isolde* is to be produced next winter, under the composer's own direction, with Mad. Mallinger, Herren Betz and Niemann in the principal characters. What appears much more certain is that Herr Wagner's "Kaisermarsch" was hissed at Herr Bilse's concert. Herr Bilse will shortly start with his orchestra for St Petersburgh. He intends giving five concerts at as many different towns on his road.—Herr von Strantz, stage-manager at the Stadttheater, Leipsic, has been appointed artistic director of the Royal Operahouse.

The concert season just ended has been characterized by a growing appreciation of Handel. *Israel* was performed by the Singacademie; the *Messiah*, by Stern's Verein; *Herakles* and *Saul*, by the students of the High School; *Acis and Galatea*, by the Bach Association; *Semele*, by the Cecilia Association; and *Samson*, by Schnöpf's Association.

STERNDALE BENNETT.

Would I could touch with fairy fingers
The keys which erst we heard thee play!
In vain, in vain the mem'ry lingers,
Each magic chord hath passed away.

The tones which oft rapt ear enchanted
Thy hand, alas! can wake no more,
And yet thy music lives to glad us,
Twould seem, more deeply than of yore.

But though I lack the power to waken
The nameless charm thou mad'st us feel,
I know, while each rich strain essaying,
A thrill through every breast must steal.

Then let my soul—my play inspiring—
Breathe something of thy gloried art,
Enough, if happily I borrow
One touch of thine to fill the heart.

ADA LESTER.

CORRECTION.

(To the Editor of the "Musical World.")

Sir,—I beg to call your attention to a mistake made in the *Musical World* of Saturday, April 24, in regard to a concert given by Mr Pollard, of Ramsgate, at the Granville Hall of that town, and not Brentwood, Essex, as stated in the *Musical World*. If you would kindly make a correction of this in your next issue, I shall feel grateful. H. M.
Brentwood, May 3, 1875.

INTERNATIONAL COPYRIGHT.

(To the Editor of the "Musical World.")

Sir,—May I request the insertion of the following letter from the authors of France, which explains the result of my mission as representative of the Association to Protect the Rights of Authors? The reservation made by M. Paul Féval refers to that short bill repealing the adaptation clauses which has just passed the House of Commons. He and his friends feared lest, in pressing for the full measure of equity which they and we desire, they might lose even the poor instalment which their Foreign Office had obtained from our Government. But that they earnestly desire the full measure, and are determined to press resolutely for it, I can testify, and am permitted to bear witness. The subject was discussed with enthusiasm at the recent annual gathering of the society, and the resolution in favour of our propositions was carried unanimously by the commission the society appointed to examine and report upon them. I may add that the subject is still before the French Dramatic Authors' Society, and that it has been most favourably discussed by them. Their report, however, has been delayed by the illness of their president, M. Auguste Maquet. I have the honour to remain, Sir, your obedient servant,

BLANCHARD JERROLD.

Reform Club, May 1, 1875.

A Monsieur Blanchard Jerrold, Délégué de l'Association to Protect the Rights of Authors of Londres à la Société des Gens de Lettres de Paris.

Monsieur,—La Société des Gens de Lettres de Paris a vu avec un vif intérêt que l'Association pour la Protection du Droit des Auteurs s'est occupée des droits des écrivains français en Angleterre.

La France, par un décret sur la propriété littéraire en date de l'année 1852, abolit le droit d'aubaine en matière de propriété littéraire. Ce décret reconnaît aux auteurs étrangers les mêmes droits que la loi accorde aux auteurs français. Votre lettre du 22 courant à notre délégué nous fait connaître les propositions de l'honorable association que vous représentez, et qui consistent :

1. Assimiler les droits des auteurs français à ceux des auteurs anglais; c'est à dire, à donner un copyright de 42 ans, ou durant la vie de l'auteur et 7 ans après sa mort; ce qui est le copyright dont jouit l'auteur anglais.

2. A supprimer la nécessité d'enregistrement, ou de traduction dans un certain délai.

3. A donner à l'auteur français seul le droit de traduire ou d'adapter son œuvre en Angleterre.

Le Comité de la Société des Gens de Lettres vous exprime sa reconnaissance pour votre juste et généreuse initiative dans l'intérêt général des œuvres de l'esprit et de la fidèle expression de la pensée de l'auteur, si souvent compromise par des traductions inexactes.

Nous faisons donc des vœux pour que le Parlement adopte vos propositions si équitables pour les hommes de lettres français et si profitables aux deux nations. Recevez, Monsieur et honnôtre confrère, l'assurance de nos sentiments confraternels et nos salutations très distinguées.

PAUL FEVAL, President.

Adhésion cordiale, sous réserve de ce que j'ai dit à mon cher confrère Blanchard Jerrold, "que nous garderons de tout ce qui pourrait entraver l'effort de la diplomatie française."

Eugène d'Auriac, Louis Collas, Paul Saulnière, Gourdon de Genouillac, Constant Guérault, Paul de Musset, Eugène Bonnemère, Hector Malot, Adolphe Belot, Pierre Zuccone, Félix Jayher, Emile Richebourg, Henri Cellier, Germont de Lavigne, Oscar Commendant, Jules Claretie, Michel Masson, Jules Sandan, Edmond About, Legouvé, Georges Sand, Daudet, Champfleury, François Coppée, Alfred Assolant, Aurélien Scholl, Frédéric Thomas (honorary president), Victor Hugo (honorary president), Jules Simon (honorary president), Francis Wey (honorary president), Baron Taylor (honorary president), Ed. Thierry (honorary president), Emmanuel Gonzalès (delegate — honorary president).

Société des Gens de Lettres,
5, Rue Geoffroy-Marie, le 26 Avril, 1875.

LEEDS EXHIBITION.

(To the Editor of the "Musical World.")

Sir,—Dr Spark does not inaugurate the organ at the exhibition in this town. The building will be opened, on the 13th inst., by the Duke of Edinburgh; the musical performances on that day will be conducted by Mr R. S. Burton, and Mr W. T. Best is the organist. Dr Spark will play the organ on Friday, the 14th instant, which is the day after the opening of the exhibition.—Yours, &c., VERITAS.
Leeds, May 4.

Riga.—Some amateurs have subscribed funds for establishing a Conservatory of Music here. Herr Pabst is appointed director.

SIENNA.—A new opera, *Il Ritorno del Coscrito*, has been produced at the Teatro Rinnovati. The composer is Signor Tolomei, member of the local bar.

REVIEW.

My Favourite Song. Ballad. Words by T. H. Bayly, Esq. Music by Amy Weddle. London: Wood & Co., Guilford Street and Great Marlborough Street, W.Miss Amy Weddle, though a very young composer, has already won an enviable reputation for her interesting, though unpretentious, lyrical productions. There is at all times a freshness of thought and freedom of expression in this young lady's composition, which argue well for her future, and should indeed tend to make her career both brilliant and successful. Perseverance and application Miss Weddle must have, or her efforts would not be so decidedly progressive. Let her but adhere to the principles she has already followed, and her success is assured. "*My Favourite Song*" is the most ambitious of Miss Weddle's vocal compositions, and is decidedly the best in point of originality, grace of treatment, and charm of contrast. The alternative between 3-4 and common time is very effective, and the accompaniments are diversified and pleasing. The voice part is not difficult, but is capable of much effect in able hands, and the words are poetical and eminently singable. This being the fact, Miss Weddle's "*Favourite Song*" ought to be everybody else's favourite song. Written in the key of F, compass E to F.

WAIFS.

What shall be said of *Giroflé-Girofla*, the most popular work by M. C. Lecocq after the apparently imperishable *Fille de Madame Angot*, as has been already proved by the performance of the work in French at the Opéra Comique, and in English at the Philharmonic? Simply that Mr Campbell Clarke's excellent version has been brought out at the Criterion, with distinguished success, and that the artists are for the most part the same who secured so long a "run" to *Les Prés Saint Germain*, Mlle Pauline Rita, representing the twin sisters; M. Loredan, Marasquin; Mr Brennir, the Moor; and Mr Perrini and Miss E. Thorne, the pusillanimous Don and his wife. The scenery and costumes are magnificent.

In art, respect ability, but don't respectability.

Herr Maurice Strakosch has returned to Paris.

Mr Sims Reeves, with Signor Foli, Miss Helen d'Alton, &c., has been singing at Belfast.

Optime constitari mortui. Therefore read of the past. Books will speak plain when counsellors blanch.

It is now whispered in well-informed circles that Mlle Zaré Thalberg's next part is to be Zerlina in *Fra Diavolo*.

Dr Hans von Bülow will pass some time on the continent before going to the United States, under the auspices of M. Ullman.

Madame Essipoff—in consequence, it is said, of an interesting event—will not be one of our artistic visitors this season. *Tant pis.*

Mr Bishenden informs us that he has received an offer from Mr Sisson (Boston), of £960, for a three months' tour in America, which Mr Bishenden, however, has declined.

NOTICE.—We are requested to state that the Hanover Square Rooms have been let on lease for a club (by Messrs Robert Cocks & Co.), and that they are no longer available for concerts, &c.

There was no alarm whatever about the fire which broke out in the room of M. Garnier in the new Grand Opera. It was a mere accidental paper burning, extinguished almost as soon as it had declared itself.

Mr Richard Hoffman played the *Barcarolle* from the late Sterndale Bennett's fourth concerto, at the Brooklyn (New York) Philharmonic Society's concert of April 17th, with, we are informed, the greatest success, the audience unanimously expressing a wish to hear it again.

M. Michel Levy, the well-known publisher, died very suddenly on Wednesday night. He had been to the Variétés Theatre, and took a cab home to the Place Vendôme; but, on arriving at the house, the cabman found him apparently asleep, and life was extinct. His death is attributed to the rupture of an aneurism of the heart. He was in his 55th year.

Mr Manns, the eminent conductor of the Crystal Palace concerts, was among the audience at the opening of the Alexandra Palace, on Saturday. The concerts and operatic performances, under the direction of Mr Weist Hill, have already begun. To-day we are promised the cantata called *May-day*, composed by Professor Macfarren for the first Bradford festival more than twenty years ago.ROYAL ALEXANDRA THEATRE.—*La Fille de Madame Angot* is being played nightly, at the Royal Alexandra Theatre, Park Street, Regent's Park, with Miss Beresford, a comparatively new name in the theatrical world, as Clairette. Mr Pede has been lucky also in finding new and clever artists to fill the other characters in this popular *opéra comique*. We advise all those who have not yet seen *La Fille de Madame Angot*, to pay a visit to the Alexandra Theatre, and they will be highly gratified with the performance.—F. A. JEWSON.

[May 8, 1875.]

The Queen's first state ball at Buckingham Palace is fixed for Friday next, the 14th inst.

ST ETHELDREDA'S CHAPEL IN ELY-PLACE.—We mentioned the other day that, on an examination of the crypt, the timbers which supported the structure, though 400 years old, were found to be perfectly sound. We are now able to state that, it having been suspected that above the modern ceiling of the chapel the ancient timber roof was in existence, a further exploration has been made, and that such has been found to be the case. On removing a few days ago the slates in a line up to the ridge, the architects brought to light a timber roof in the simple and severe style of the 14th century work. Its construction is that of a coupled rafter roof; there is no ridge piece, and no longitudinal tie, excepting the two wall plates and the external boarding. The rafters, averaging 8in. by 6in., laid flatways, are about 9in. apart; there is a vertical strut framed into the inner wall-plate and the rafters, and above are cross-pieces and a collar, all about 8in. by 4in. All the pieces are united by double tenons, and secured with projecting wooden pegs. The material used is chestnut timber, and it is in a good state of preservation, and the architects were able to make a measured drawing of this interesting piece of ancient carpentry, which does credit to the craftsmen of the "Edwardian" era.

TONIC SOL-FA CONCERT.—The annual juvenile concert, organized by the Tonic Sol-fa Association, established in 1853 for the promotion of vocal music in schools, homes, and congregations, was given on Saturday at the Crystal Palace, when upwards of 4,000 children, from about 100 schools of the metropolis, sang a selection of songs—Sabbath, school, holiday, and home—chosen with a special view to their usefulness in each division. The singing, if anything, was steadier than that of previous years, and this was accounted for by the committee inviting only those children who had gained junior certificates of merit, probably not more than 5 per cent. of those who are actually attending school. The Tonic Sol-fa method has been adopted in most of the Board Schools, and some idea of the progress it is making generally may be conceived from the fact that the principal hymn tune-books of England, Scotland, and Wales are published in the Sol-fa notation, and that several thousand pieces in four parts, including standard glees and madrigals, songs, &c., have been issued in the same notation, besides many volumes of the principal oratorios, odes, and masses by the great masters. There are more than 3,000 teachers, and most of them voluntarily promote the movement. The conductors on Saturday were Messrs Proudfit and McNaught, and the organist Mr J. Coward, and their patience was somewhat tried by the number of encores called for. As is usual on these occasions, a sight-singing test was adopted, in order that the power of the young choristers might be determined publicly, and for this purpose a piece of music, a simple song, which had not been seen previously by any of the singers, was unsealed and distributed in the orchestra, and, after being "sol-faed" once without accompaniment, was sung to the words, "Wintry winds no more annoy," &c., in the most harmonious manner. The pieces most applauded were, "The Children of Jerusalem," the "Bellringers' Glee," the "Monkey Song," "Rule Britannia," and the "Christian Mariner's hymn."—D. T.

IN MY TEENS.*
It's quite unkind, where'er I go,
They laugh at me, and slight me so;
And whis'p'reng say, "What courtship means
She cannot know, she's in her teens."
Yet, when the sun's deep golden rays
O'er Nature's mossy carpet plays,
I learn, within my jasmine bow'r,
The love-name of each fairy flow'r.

I now by secret name can greet
The lily and the woodbine sweet;
And every varied-tinted rose
Can into spells of love compose.

I know that in the daisy dale
Each velvet flow'ret breathes a tale,
Which Cupid tells in happy scenes—
Suppose I am still in my teens.

JOHN YOUNG.

* Copyright.

CHEMNITZ.—After bringing out *Aida* at the Stadtheater with splendour and completeness, Herr Sasse is going about the country with his company, band, chorus, scenery, &c., giving performances at various theatres.

SALZBURGH.—On the 20th ult., Beethoven's Ninth Symphony was for the first time publicly performed here.—The directors of the Mozarteum have decided on issuing a complete and uniform edition of Mozart's works, including all those hitherto unpublished.

GHENT.—Under the spirited direction of M. Samuel, a performance of Handel's *Alexander's Feast* has just been given with triumphant success. At the same concert, M. Alfred Jaell, who had come from Paris on purpose, played Schumann's Concerto, evoking loud and continuous applause. Some fifty lady *dilettanti*, who had been admitted to the rehearsal, were so impressed by his playing that they clapped together and presented him with a gigantic bouquet. On the following day, the masters and pupils of the Conservatory marked their appreciation of his talent by a votive offering in the shape of a crown, or wreath.

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"The singer was Miss Antoinette Sterling, who, always heartily admired in those German ballads, for which she exhibits so marked a sympathy, introduced in a group four of Schumann's most graceful contributions to the *Lieder* repertory, and, later in the evening, a new song by Mr Arthur Sullivan, 'Thou art weary' (set to words by Adelaide Proctor)—one of the most charming recent emanations from the pen of our gifted compatriot."—*The Times*, Nov. 10.

"Miss Sterling was the vocalist, and sang, in addition to selections from Schumann, a new song by Mr Sullivan, entitled, 'Thou art weary,' which is one of the most beautiful and thoughtful effusions of the composer's graceful music."—*Daily Telegraph*, Nov. 12.

"Miss Antoinette Sterling was the vocalist. In the second part she introduced a new song by Mr Sullivan, an admirable setting for a contralto voice of some very touching lines by the late Miss Adelaide Proctor, addressed by a poor mother to her starving child, the burden being—

'Sleep, my darling, thou art weary;
God is good, but life is dreary.'

The song exactly suited Miss Sterling's voice and style, and it will assuredly become as great a favourite as 'Will he come, to which it is a worthy pendant, and the words of which are also by Miss Proctor.'—*Standard*, Nov. 12.

"Miss Antoinette Sterling repeated Mr Sullivan's new song, 'Thou art weary,' a second hearing of which has confirmed our good opinion of it."—*Standard*, Nov. 16.

"At the concert on Monday, Miss Sterling had introduced a series of charming *Lieder* by Schumann, and a new song by Mr Arthur Sullivan, 'Sleep, my darling, thou art weary,' an admirable setting of Miss Proctor's poem, 'Hush, I cannot bear to see thee,' which, like everything Miss Proctor wrote, was well adapted for, and, in fact, seemed to invite musical treatment. Her verses have inspired Mr Sullivan with a genuine melody, of which the refrain is particularly remarkable; and the song, both at Monday's and Saturday's concert, pleased so much that Miss Sterling was called upon to repeat it."—*Pall Mall Gazette*, Nov. 17.

"Miss Sterling sang discreetly and sympathetically four of Schumann's 'Dichterliebe' (Nos. 1, 2, 7, and 8); but came off still better in a new song by Mr A. Sullivan, who has set words by Adelaide Proctor, 'Thou art weary,' the dying consolation of a starved mother to her child, the refrain of which is—

'Sleep, my darling, thou art weary;
God is good, but life is dreary.'

It is a painful theme; but the composer has treated it with such pathos that the air tells powerfully."—*Athenaeum*, Nov. 14.

"The vocalist was Miss Sterling, who sang four songs by Schumann (Nos. 1, 2, 7, and 8 of the 'Dichterliebe'), and a new song, entitled 'Thou art weary,' written by Miss Adelaide Proctor. The words are good, and have been fitted to charming and expressive music by Mr Arthur Sullivan, who has added a pianoforte accompaniment worthy his high reputation, and worth listening to for its own sake."—*Observer*, Nov. 15.

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